



A SPECIAL interest is felt in the opening of the Harry Leighton company at the Grand on two accounts, first because Ned Royle's play of "Friends," the bill chosen for the opening, first saw the light of day in Salt Lake, and second because public expectation is at a high pitch over the coming of Mr. Leighton and his players, bringing with them, as they do, a strong New York reputation, and a big list of expensive royalty plays. Monday night ex-Gov. Wells, John D. Spencer and others who took part with Mr. Royle in the opening presentation, here late in the evening, will be on hand to see what changes 15 or 20 years have made in the familiar old lines, and the well remembered situations. The arrangements for the production of "Friends" were made by Mr. Royle himself, an old-time friend of Mr. Harry Leighton's. Mr. Leighton will, of course, assume the leading role, the principal lady's part will be in the hands of Miss Emily Dodd, late leading woman with Robert Mantell.

Among Mr. Leighton's list of plays to be presented during the Salt Lake season are "The Darling of the Gods," "Sweet Kitty Bellairs," the "Heart of Maryland," and Mrs. Pisk's famous drama, "Leah Kleschna." The players associated with Mr. Leighton and Miss Dodd are Miss Esile Scott, Miss June Fernaly, Miss Fannie Bernard, Miss Florence Gilbert, Mr. Lester Chambers, Mr. William F. Haddock, Mr. Robert Clark, Mr. Kent Bosworth, Mr. C. MacLean Savage, Mr. Ed. C. Lilley, Mr. M. C. Shelley and Mr. E. H. Fahy.

"Alice Sit by the Fire," the somewhat odd title of J. M. Barrie's new play, made famous on this side of the water by Ethel Barrymore, is to be presented at the theater Monday night by Roselle Knott. Miss Knott is well remembered from her production of "Cousin Kate" and "When Knighthood was in Flower," and in allowing her to tour through the west in Miss Barrymore's latest success, Charles Frohman, and it has been accorded a great reception here, she has evinced confidence in her abilities to uphold the Frohman standards. The play belongs on the whimsical, satirical order of the "Gentle" and it is a highly hilarious success in the east, and it ought to meet with equal appreciation in the west. The Salt Lake engagement runs three nights with a Wednesday matinee.

That conference visitors, as well as regular patrons of the Orpheum, will be pleased with the offering for next week in that playhouse, will be readily seen from a perusal of the bill. As a headliner the management announces the appearance of the much heralded Papinta. This famed dancer is secured at so high a figure that people of only the larger cities of the country are privileged to witness her performance. Her dances are four in number, three serpentine, and the fourth known as "the fire dance." By the aid of a plate glass trap beneath her feet and numerous mirrors surrounding her, which reflect the gleams of calcium and electric light, the dancer and her drapery of 200 yards of Liberty silk, reflect all the hues of the rainbow and she appears to be in the midst of glaring flames. The Rialto Comedy Four is an organization composed of male singers and comedians, whose songs and doings are of the order that keeps an audience in good humor. Alice Davenport and company enact an original sketch entitled "Now," which is said to be a clever emotional playlet, somewhat out of the ordinary run. Morrow and Schellberg offer a quartet of an hour or thirty minutes devoted to mimicry, song and dancing. Dorothy Kenton, a prima favorite on the Keith circuit, where she is known as "the girl with the banjo," will furnish musical entertainment as also will Charlotte Ravenscroft, the singing violinist, who is the recipient of some very flattering press criticisms. Weihe's orchestra and the ever popular Kinodrome will also be features.

In addition to Papinta the conference visitors will get the famous Dancing Daisies during the following week.

The latest theatrical organization to job up in Salt Lake is a branch of the Theatrical Mechanical association, which was organized last week and which will have a benefit at the Orpheum tomorrow evening. The gross proceeds going toward the furnishing of the society's quarters leased in the Deseret National Bank building. In all there are about thirty members, including the employees of every theater in Salt Lake.

For the occasion the management

has placed the Orpheum at the disposal of the promoters and all hands are working without hire to make it a success. Willard Weihe has tendered his splendid orchestra for the occasion and has still further strengthened it with two French horns, a cello and a viola.

The program to date includes the following numbers: Kuhn and Youngerman, song and dance specialties; Miss Millie Williams, illustrated songs; Jack Held, humorous cartoonist; La Gotta, aerial gymnast; Behind the Scenes, striking and setting an act; Miss M. Mulvey, soloist on the Italian harp; Wright and Young, feats of marvellous strength; Homer S. Ensign, Salt Lake's popular baritone; Appleby, symphony banjoist; Mercede, athlete on Roman rings; Kinodrome, and three other professional acts.

If the show next week at the Lyric Theater does not draw a crowd it won't be the fault of the management. Pleased by the good patronage accorded



ROSELLE KNOTT.

In "Alice-Sit-by-the-Fire," at the Salt Lake Theater, Three Nights, Commencing April 1.

the house the management will bring to this city some of the best and some of the most expensive acts yet seen. The dance of the great Martynne, is said to be more than a novelty, and it has been accorded a great reception recently in New York. The comedy sketch of Armstrong and Holly entitled "The Expression," gives one a chance to laugh if he feels like it and they compel one whether or no. The comedy juggling act by Kip and Kippy is another interesting part of the entertainment. Chevalier plays a lot of funny things in a very funny way upon the violin. He imitates some of the greatest violinists in the country and some of the poorest in interesting fashion. Leon Le Chartier will sing "Arowana," a new Indian song. Quig and Mack, the Irish comedians promise they have left all old jokes behind them, and if they keep their promise they ought to be appreciated.

### THEATER GOSSIP

Mrs. Langtry has concluded her American engagement and sailed for England.

"The Lion and the Mouse" has begun the seventeenth month of its run at the Lyric theater, New York.

Miss Lena Ashwell is reported to have recovered her health, but does not propose to act again for some time yet.

Chicago's first endowed theater gives up the ghost this month. Its career of 26 weeks made a big score in the way of failure.

Florence Roberts is to make her appearance at the Novelty theater, San

Francisco, early next month, playing a limited engagement.

Marie Tempest will play the principal part in Clyde Fitch's comedy, "The Truth," when it is produced in London at Easter.

It is announced that the fate of the Astor theater, one of the finest in New York, has been settled for some years to come. It is to be devoted hereafter to the exhibitions of Mrs. Leslie Carter.

The next production at the London Vaudeville theater will be a new costume play by Louis N. Parker, the scene of which is laid in Boston, Mass., at the outbreak of the war of the Revolution.

Dorothy Grinstead (the daughter of Mr. and Mrs. Kendall), who appeared with Olga Nethersole in "The Labyrinth" last season, is now playing Nina in "His Honor in Order," in support of George Alexander in his tour of the English provinces.

Gerhart Hauptmann, the author of "The Sunken Bell," is to be present at the first performance of Charles Henry Meltzer's English translation of the play, which Sothern and Marlowe are to give at the Waldorf theater, London, in May.

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### POINTS ABOUT PAPINTA.



Papinta loves birds.

Papinta has 64 horses.

Papinta has blue eyes.

Papinta is 42 years old.

Papinta is an ex-bicyclist.

Papinta has black hair.

Papinta weighs 139 pounds.

Papinta is 27 years of age.

Papinta earns \$7.33 a minute.

Papinta is of Spanish descent.

Papinta's height is 5 ft. 4 in.

Papinta's father was a millwright.

Papinta is an expert swordsman.

Papinta is one of the biggest drawing cards the Orpheum ever had.

Papinta owns a stock ranch in California worth \$48,000.

Papinta never took a dancing lesson.

Papinta was an orphan at the early age of 11 years.

Papinta once danced four straight months in Havana.

Papinta's tily-dance dress contains 250 yards of white silk.

Papinta carries baggage nearly 2,000 pounds in weight.

Papinta's favorite novelist is the famous Bulwer Lytton.

Papinta has 142 poems written in her honor by alleged sane men.

Papinta owns diamonds valued at many thousands of dollars.

an audience that now I wonder how I ever found the courage to face one."

The association of London managers has decided, it is said, to issue a circular to all the London newspapers asking the editors not to publish hereafter details of the plots of plays before their production, on the ground that the public interest is thereby prejudicially affected. The probability is that the managers get a good deal more out of the free advertisement than they lose by it. There is some talk of trying to stop the publication by legal means, but it is rather difficult to see how this could be managed.

The recent agitation in England upon the subject of female suffrage has inspired Miss Elizabeth Robins to write a play, which she calls a dramatic tract in three acts, and which will be produced a fortnight hence in the London court theater by Messrs. Vedrenne and Barker, always on the lookout for novelties of this sort. One feature of the piece will be a suffragette demonstration in Trafalgar Square, and the purpose of the piece is understood to be perfectly serious.

E. H. Sothern in New York received word last week from his brother, Sam Sothern, (note the different spelling of the two brothers' names, one being

American the other English), the well-known London stage manager, informing him that he had just received a match-box of solid gold which had been lost by his father, of Lord Dundreary fame, some 30 years ago. This box was lost by the elder Sothern while on a hunting trip in Ireland. The reason for the elder Sothern attaching so much value to this match-box was because it had been presented to him by King Edward, then the Prince of Wales. Mr. Sam Sothern informed his brother that he is holding this memento of his father to present to him as a mascot when he appears at the Waldorf theater in London. The box was returned to Mr. Sothern through the agency of Mrs. C. Graves, who wrote to him from Downfield, Allerton, Liverpool, the letter bearing date of Feb. 18. In her letter, Mrs. Graves says in part: "This match-box was lost off Mr. Sothern's watch-chain when he had a fall from his horse while hunting with Crockett Harring, 25 years ago. Your father was carried into my father's house unconscious, and when he revived he introduced himself and was much disturbed to find the match-box was lost. The box was found when the land was being plowed, in exactly the state you see it. The plowman picked it up and gave it to my brother, and we are all pleased that it should be sent to its rightful owner after its adventures."



MR. HARRY LEIGHTON.

Who Inaugurates a Season of Stock at the Grand Next Week Opening in "Friends."

### LONDON STAGE NEWS.

Special Correspondence.

LONDON, March 26.—Alfred Sutro's new play, "John Gladys's Honor," played for the first time on any stage at the St. James' theater this week, warrants more attention than the brief cable notice of its striking success. Perhaps it will not make as much money as "The Walls of Jericho," which brought the dramatist into sudden fame after long waiting, but it is certainly a firmer, stronger, abler and more convincing drama—perhaps the best that London has had since Pinero's "Jills."

Sutro's treatment of his millionaire is significant in his defiant attitude in this play toward a good many other dramatic conventions. The traditional American millionaire of the British stage is an ill-mannered, self-servative, unscrupulous, and loud-voiced person, and signs have not been wanting that George Alexander is considered by some of his critics to have been inefficient in presenting John Gladys as a quiet gentleman, without accent or any other supposedly American characteristics. This was when an American audience would have scorned any other portrayal of an Englishman than the conventional, dense, stubborn individual in a forehead and single eyeglass, and loud-checked suit; but that day has gone by

in all of the larger American cities—wherein we are ahead of the British cousin who still insists that the stage American shall say "w-a-a-a" frequently and shall be quite unaccustomed to social usages.

Another stage tradition flouted by Mr. Sutro is that the audience must never be deceived. Yet two of the strongest incidents in this play arise from the deception of the audience. And the end is so subversive of stage custom that, if Mr. Sutro had been unknown, one ventures to say he never would have got an acceptance for "John Gladys's Honor" in its present form.

The first half-hour of the play is its worst. The curtain rises on a little dinner-party in Mrs. Gladys's Paris flat. The coffee-and-cigarettes stage has been reached and we have to glean as best we may from the elaborate scintillations of the guests that the charming young Mrs. Gladys has scarcely seen her husband for two years. He has been busy over in America, manipulating trusts, and smashing competitors, to pay any attention to her of late, although they married for love. But they have had no children—and she has been amusing herself in Paris. We gather that she has been having a flirtation with Trevor Lerode, the decent-looking young artist who has been painting her portrait. Suddenly Gladys

himself turns up, without warning. Someone has cabled him a domestic tip.

With Gladys's appearance there is a cessation of clever talk and we get down to business. He "sizzles" Lerode instantly, and asks him for a private interview on the morrow. When the others are gone, he pleads for his wife's love. He has been too busy amassing his millions, but is pulling out of his "trunk" even at a moment when there is a great fight on, that he may devote himself to the little woman he has never ceased to care for. "Too late," she says. He has sacrificed her love, and must begin all over again. Also there isn't room for him in her new flat, and he must spend the night at his hotel. Even the touch of his hand on her arm is evidently repulsive to her.

In the next act Gladys is at his hotel, with-drawing cable messages, interviewing guests of the last night's dinner party and quietly picking up from them such information as he needs concerning Lerode, and dealing with his London agents over the long-distance telephone. When Lerode arrives, Gladys is ready for him. The portrait of Mrs. Gladys must remain unfinished. Lerode must undertake never to see her again. The artist revolts. He will see Mrs. Gladys as often as he likes, until she herself asks him to stop. Gladys is called away for a few moments to the Paris-London telephone, and bids the artist think it over while he is gone.

And here the audience is taken by surprise. We had supposed Mrs. Gladys's affair was a little flirtation. But she has been lurking in an adjoining room, and when Gladys leaves him flies to Lerode's arms. She bids him lie to her husband and promise that he will never see her again, otherwise she is certain Gladys will kill him. They will fly together that very night to the little French town they have secretly visited so often before. It goes against the grain for Lerode to agree to this, but he yields for the woman's sake. As she starts back to the door through which she has come, an arm appears and she is softly closed from the other side. It is a poignant moment. Whose arm was it? Gladys? The woman tips-toes over, and peeps through. No one is visible, and she goes out as her husband comes in through another door. The audience is as much in doubt as the guilty pair, and we all watch Gladys breathlessly.

But he goes off more grimly from where he left off. He suspects nothing. Lerode swallows hard, tells his lie, and departs. Mrs. Gladys comes to the top of the stairs and sees that Lerode has been there. She laughs at her husband's suspicions. When she has gone Gladys's old servant brings a card for her visitor, and she, too, with the import of his words, that he didn't give it to her before because she was talking with Mr. Lerode, and apparently she wishes to be assured, so he had closed the door and withdrawn till she should be at liberty. It is obvious to Gladys that his wife and Lerode have fled to him. As the act closes, he turns resolutely to his cables, but the words fall and the curtain falls on a man tortured to the limit of endurance.

In act III, Gladys has pulled himself together and confronts his wife in her flat, as she is packing for the elopement. She is defiant, yes, she lied to him, it was to save Lerode. But she is so quiet and calm that she becomes terrified. She is convinced that he means to kill her lover. She throws her arms around her husband's neck, begs his forgiveness, promises never to see the artist again, says she loves her husband, and will start on the morrow on a new honeymoon with him. In her letter, Mrs. Gladys says in part: "We are apparently to have a commonplace reconciliation, and everybody is to be happy ever after. Mrs. Gladys, however, has herself to make a promised call, and Gladys in his new felicity makes all sorts of delightful new resolutions to end that his wife shall be happy. His private secretary rushes in—he has seen Mrs. Gladys drive straight for Lerode's studio, and has learned that they are going to elope instantly."

Space fails in which to indicate the address which Mr. Sutro has prepared for the last great five minutes of the play in Lerode's studio. We see the artist packing for his flight, and already beginning to half-regret the pictures and the life he is to leave behind. A cynical friend tells him of the time when he too eloped with his own wife. She had spent half the time asking if he still loved

her, and the other half in crying to the other fellow, until the poor man in despair had sent the husband an anonymous telegram describing their whereabouts. Mrs. Gladys arrives white, worn, sickened by the monstrous deception she had practiced on her husband. The wife is ready for their flight, and Lerode is absent for a moment when Gladys arrives. It sternly commands his wife to go home. She refuses. He may kill her; he may kill Lerode; he may do what he likes now, but she will not turn back. The Lerode comes. He glances at the folk on the wall and the ready for this fight and the contempt of his words, voice and their romance to bitterness. His revenge is so complete that we are almost sorry for those that have been standing there, afraid to face each other and the future.

It is a strong play, and all London is talking about it.

CURTIS BROWN.

Opening dance Saitair, Friday, April 5.

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